

November-December/55


Design

FOR ART TEACHER, STUDENT AND CRAFTSMAN



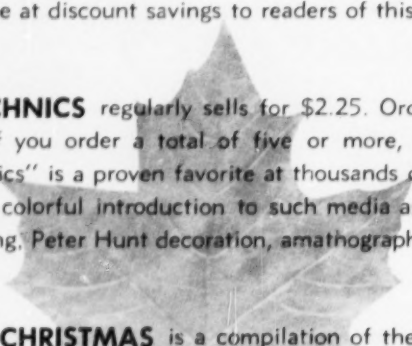
A Breath of New England
the colorful silk screen work of
ROBERT DARR WERT

the creative art magazine



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HERE ARE STOCKING-STUFFERS for holiday giving. Your choice of two unusual books, each filled with exciting ideas—and both at special, low, low prices. Order several to give to creative folk, young or old—and for yourself! Both books are best sellers, available at discount savings to readers of this magazine.



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A WALK DOWN THE CORRIDOR: A few days before his illness, President Eisenhower took a stroll down the hallway of the new Air Academy near Denver with its superintendent, Lt. General Harmon. During the short interval they inspected classrooms, the President chatted a few views on education: (1) "When we were kids, a primary education and a good high school taught enough to equip a person for the normal duties of citizenship. In this complicated age, how do we expect all the knowledge now acquired to be given in the same number of years?" The establishment of a free junior college in every community, the President suggested, might offer a solution and he strongly recommended it. (2) While a student at West Point he considered engineering drawing one of his "toughest courses," primarily because "I couldn't keep the ink from running under the ruler."

DIG THIS IOWA CLAY! That happens to be the name of a ceramics exhibit now running (thru Jan. 28) at the Des Moines Art Center. Concurrently, the Children's Museum of that city will hold its own exhibit on "Design 'N' Music," a special showing for youngsters, emphasizing design, texture and color. Free movies and crafts workshops too. If you're in the Des Moines area, look into this worthwhile show.

\$4,000 FOR PAINTINGS OF "AUTUMN IN NEW ENGLAND": The New Haven Railroad offers \$1,000 top prize in each category of oils and watercolor for the best painting of colorful New England. There will also be lesser cash awards ranging from \$500 down to \$100 for runners up. The fifty best will have a showing at N.Y.C.'s Grand Central Art Galleries, followed by a tour. Competition open to anyone in U.S.A. or Canada. Entry blanks available at: Room 3634 Grand Central Terminal, N.Y. 17. Deadline period for arrival of paintings: between Jan. 3-15. No entry fee required.

AMERICAN WATERCOLOR SOCIETY COMPETITION: invites all artists in watercolor, pastel, gouache to try for \$1,000 first award and \$3,000 additional in cash prizes. 89th Annual Exhibition to be held at National Academy of Design, next April. Entry fee: \$5 for two labels. Work due March 22. Write: Cyril A. Lewis, American Watercolor Society, 175 Fifth Ave., N.Y. 10.

TAKE-HOME PAY IN COLLEGE: Between 1940 and the present the real income of the average industrial employee has risen 50%, that of physicians by 80% and that of college faculty members has decreased 5%.

ATTENTION NEW JERSEY ART TEACHERS: The N. J. Art Education Association holds a full program of workshops, meetings and exhibitions at its annual convention in Atlantic City. Workshops begin Nov. 10 in jewelry design, ceramics, silver, silk screen, enameling, each session guided by a prominent professional. Convention extends from Nov. 10 thru Nov. 12.

WANT TO SEE CLEVELAND'S BEST? The Art Directors Club of Cleveland will hold its annual exhibition from Oct. 12 thru Nov. 13 at the Cleveland Museum of Art. On view: the top flight commercial work for newspaper, magazine, direct mail, poster, booklet and promotional use.

OPEN COMPETITION FOR PRIZES: all artists in watercolor, tempera, gouache, casein. Juried competition by Watercolor Society of Alabama. Entry fee: \$1 per label. Work due Nov. 26. Full details from: Museum of Art, 711 N. 19th St., Birmingham, Ala.

NEW ENAMELING KILN: Most hobbycraft kilns are too small for useful purposes. Want to have full details on one that will hold 6" bowls and ash trays? Moderate cost too: \$17.50. Fires an enameled piece in only three minutes time. Free catalog and data from: American Art Clay Co., Dept. D, Indianapolis 24, Indiana.

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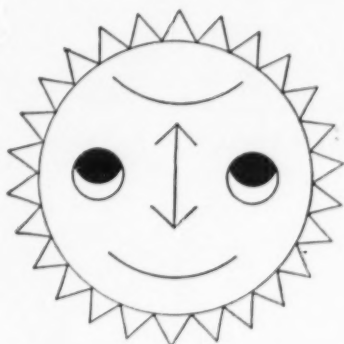
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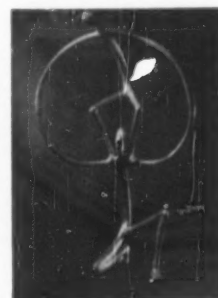
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VOLUME 57/NO. 2

NOVEMBER-DECEMBER/1955

g. alan turner, editor

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Inquiries of all types should always be accompanied by self-addressed, stamped envelope.

Published bimonthly except July and August by Design Publishing Company, 337 S. High St., Columbus, Ohio. Yearly subscription: U.S.A., \$4.00; Canada, \$4.50; Foreign, \$5.00.

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On teaching children . . .

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—Robert Wirth
Baltimore Museum of Art

FRONT COVER: an assortment of silk screened items in the holiday mood by Robert Darr Wert, a transplanted Ohioan, who now does his designing in a New England barn formerly occupied by ninety cows. A broken arm launched him on his career. His story appears on page 62 of this issue. Color plates courtesy of American Crayon Company whose silk screening materials were used in making the examples shown.

the creative art magazine

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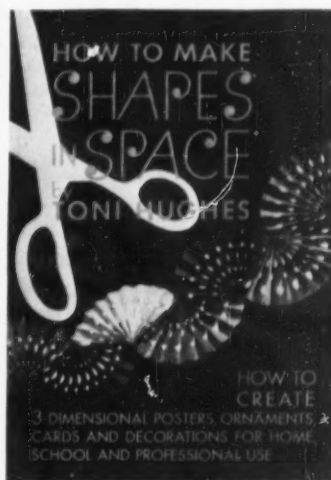
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see book reviews

YOU'LL find a feature article about this book on page 58. Just released for the holiday season, it will

prove a wonderful guide for making your own three-dimensional greeting cards, posters and decorations. Tools? You'll need little more than a paper punch, scissors and some tacks, staples or paste. Treat yourself and friends to copies this Christmas!

E. P. DUTTON PUBLISHERS

A Thoughtful choice for Christmas:

GRAPHIS ANNUAL

OF INTERNATIONAL ADVERTISING ART, 1955/56

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HASTINGS HOUSE, PUBLISHERS

Artistic Christmas Cookies

entire family gets together to create a tasty holiday feast

project arranged under guidance of
Art Department, Immaculate Heart College



Intricate designs are incised into wood of rolling pin with woodcarving tool or X-acto knife.

OUT Los Angeles way they do everything on a big scale. Take the wonderful Christmas cookies of the Oberg family, all artists in a workshop, studio or kitchen.

Using shop and decorating techniques learned at the Immaculate Heart College, they made their own stamping mold by carving designs into a rolling pin, mixed a batch of dough and pressed out a mouthwatering array of gay, holiday cookies for friends and family.

The dough was flattened out into large sheets, sprinkled with flour, and then the design rolled into it. The designs were cut out into circles, squares and rounded shapes and then hand-decorated with vegetable coloring. Finally, the cookies were whisked into a large oven and baked.

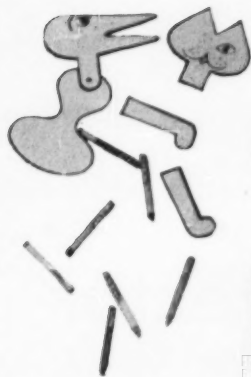
The resulting masterpieces are doomed to a short career, for who can resist them? ▲

Everybody works at this pleasant task, rolling out designs, coloring the individual cookies and popping them into the oven. Hungry youngsters may have difficulty keeping hands off art work until Christmas dinner.



Rolling the dough transfers designs onto cookie batch. Shapes may be personalized, abstracted or made into holiday symbols.





Charles eames designs



WHEN an outstanding contemporary designer sets his mind to the task of producing a creative art toy for youngsters, you can expect something different. And that sums up the new "Coloring Toy" by Charles Eames—*different*.

Recommended by educators, it is a long step above the scribble-and-scrawl books which, heretofore, have been all the market has had to offer. No "paint by the numbers" approach has been utilized either; this is an honest attempt to provide the junior set with a stimulating, always-different game of many uses. Dozens of abstract, decorative shapes are included which, when assembled and colored with wax

crayons, turn into magic cities, jumping jacks, paper dolls and mobiles. The entire kit is planned for creative activity—a fine springboard for imaginative constructions. A colorful instruction sheet is enclosed for parents and baby-sitters.

There are 49 pre-cut shapes on die cut cards, a rainbow assortment of crayons and packet of brass tacks to assemble the units into lively figures that move, dance and swing. With the Coloring Toy, children can discover and make for themselves a wonderful world of strange and delightful things. You'll find it in most shops and department stores in time for Christmas ▲



Fanciful doll shapes as visualized by a six-year-old.



busiest job in the teaching profession

The art director

by ROSEMARY BEYMER

THE checker at a neighborhood super-market where I go regularly, one day said, "What is your business?"

I replied, "I'm art director in the city schools."

"Oh?" (with the question trailing her voice.)

"Rather, I should say, I am an educator, an art teacher. I try to help children and grown-ups with all kinds of art activities."

"You have a big order,—it must be fun."

With that remark from her I moved on through the line and left the store still thinking of her question. What do art directors, art supervisors, or whatever their titles may be in this same category, do? This position does have a big order to fill. As one making out a shopping list, I jotted down what we do.

Increase Understanding of Art Education

- Encourage creative work
- Help plan art curriculum
- Offer in-service training
- Visit classrooms
- Attend staff and other school meetings
- Order supplies and equipment
- See that a variety of materials are used
- Plan exhibitions

Give demonstration lessons

- Cooperate with civic organizations on cultural affairs
- Talk to P.T.A. and other groups
- Sell art education
- Belong to civic groups
- Belong to professional organizations
- Attend conventions
- Keep up on new trends
- Confer with administrators, principals and teachers

Act as a counsellor on many occasions

- Participate in Radio and TV
- Suggest color, etc. for new and old buildings
- Answer questionnaires
- Write reports
- Maintain office routine
- Interview applicants
- Keep personnel contented
- Maintain calmness and a sense of humor

The checker was right, the art director's duties are a big order. Many duties are omitted here no doubt, just as one might leave out items on a shopping list, and sometimes very important ones at that. Then too, shopping lists do not always itemize in order of importance. But in looking over this list one becomes aware of the broad scope of the work and of the opportunities offered for work in the community.

Each community has many cultural resources, and the art director realizes that the boys and girls in today's schools are tomorrow's citizens. They must want to live in a community which fosters the arts, and realize that art fulfills a basic need. The art director hopes too, that the young people in the community develop discriminative tastes so that their living will be more pleasant and convenient. That these young people will want to continue with art activities, to be themselves, to live and to grow to their



Helen Sanford of Columbus Public Schools, is representative of the always-busy Art Director. A dozen calls may start the morning, followed by teacher coaching sessions at various schools in the city; a PTA meeting is sandwiched in, and perhaps a TV interview. . . .



"Students, this is Miss Sanford. She's come to show us exciting things we can do with paint . . ." First grade teacher, non-specialist in art, receives on-the-spot coaching for future sessions.

the first day of school . . .

Round robin coaching plan is put into effect. Art Director will instruct in typical craft project at half-dozen schools throughout the city. Teachers will then be deputized to repeat demonstrations at other schools, primarily for benefit of their fellow instructors, none of whom have had special art training. Their role is one of guidance, with youngsters being given freedom of expression.



"Rufus, please decorate your bowl—not Mary."

photos by G. ALAN TURNER



Proud youngster gets new perspective on his art work.

fullest capacities, is a paramount goal for the art director.

But actually, what does this person do? Here is a sampling . . . Arrives at Elementary School X. He meets the principal, who has called for him to come out, and discusses the selection of color for the painting of the auditorium. Talks over plans for the improvement of the appearance of the corridors, meets some of the teachers, and offers them suggestions for classroom art activities. Hears complaints concerning materials, endures many excuses for the limited time in today's world for accomplishing all that one wants to do. Back to the office that afternoon, the director finds several calls to be answered. Call the Purchasing Department and okay the color of construction paper which has just arrived at the warehouse; call Mrs. Blank, who would like to know where her child can take extra art lessons, his teacher told her that he had ability; call the principal of High School B, the reserve teacher in art is not able to handle the classes; call the Public Information Department concerning posters for Fire Prevention Week; call Miss Smith, who wants advice on where to go for her degree in art education. Letters from the Curriculum Department, from dealers of supplies and equipment, art schools, requests, questionnaires and so on, need answering. The day is over.

Another day and it is quite different. The art director meets with the planning committee concerning the art rooms for the new high school, makes a radio worksheet for the weekly program, plans an exhibit with the art assistants for elementary grades, sends notices to high school art teachers, confers with the Junior Red Cross Director,

please turn to page 84

First graders, many without previous kindergarten experience, are encouraged to choose and use bright temperas in opening day class.



After school closes, teachers get together for coaching session with art director. Next stop, PTA meeting.





Ancient cave painting from cavern of
Font de Gaume, France.

WHAT IS DESIGN?

by RALPH M. PEARSON

WHAT is design? Cezanne spent most of his adult life trying to dig out the answer to that question from history, the old masters and his own internal sensitivities. And he succeeded; he became a modern master. Today, we read a magazine named "*Design*", call ourselves design students, interior decorators and designers, but—do we know what the term really means? Can its implications be learned in less than a lifetime of painful searching? Is it important that they should be, and if so, why?

Let's take the last query first: Is it important to learn, apply and comprehend the application of design to the fine arts of painting and sculpture?

At this past year's *Venice Biennale*, the U.S. was represented by only two painters, Ben Shahn and Willem De Kooning. Time Magazine's canny, and sometimes discriminating, art critic, Alexander Eliot, reproduced in color three of their paintings (June 28, 1954) and, of the De Koonings, said, "They looked like angry snarls of tar, snow, syrup and a little blood dexterously applied with a bent spoon." Now, it really doesn't matter much what medium an artist uses. If he likes syrup and blood there is no esthetic law against using them. Nor do his tools matter. But "angry snarls" is an eloquent way of saying "emotional release into chaos." And chaos is the antithesis of design. Here was a painter being given top honors as a representative of today's American art, who had abandoned the design of the ages for "angry snarls." The N. Y. Museum, of Modern Art, which made the selections, was honoring chaos. But, this museum also honors Cezanne, Renoir, Van Gogh and Kandinsky, all master-designers in their individual ways. What does this equal honoring of the "sacred and profane" mean?

It must mean one of two things. Either the Museum considers design a transitory thing, like mood, that comes and goes and can be dispensed with. Or it is unaware of the presence or absence of design—from lack of experience. (Museum officials are often scholars and not practitioners.)

Artists who understand pictorial form, (another term for design) consider this quality a *constant* that has existed all through art history, even back to the Stone Age. So we have an impasse. Design is not important, says our foremost modern museum. Design is important, say the artists who understand it. It looks as if you and I shall have to make our own decisions.

As an artist-turned-educator, and one who has made a rather thorough study of this great design field I believe art museums are in no position to make such sweeping decisions. And I believe that the artists who know and use design properly are the qualified judges. Not being a neutralist, I shall try to prove this belief. You readers are judge and jury.

Right off, let me say that no true artist-designer thinks of design as a set of rules learned by rote and then mechanically applied. Each of us owns a "Department of Interior Sensitivity" on which we can draw to make esthetic decisions. This Sensitivity is a personal thing and will normally produce original decisions and actions—both in practice and the appreciation of critical opinion. But, through the ages, there has been a remarkable agreement about which designs will stand the test of time! Designs that pleased Stone Age artists when they drew them in caves, the work of unknown primitives from forgotten places still look good to us today. Design has proven itself to be a constant, unchanging criterion, regardless of the era involved. All art historians, theoretically, should recognize this constant, but, some do and *many* do not. The *many* get involved in personalities, likes and techniques and overlook the constants.

Many people, when they see or hear this word *design*, think of it as "decoration"—a pleasing pattern added to a textile, rug or tea-pot to make it "pretty" or beautiful. They get interested in periods or styles of designs. But design that is used should be indigenous; it should express *us*. To the genuine artist-designer this is the credo he lives

by; his designs must be a personal expression of his own life and time. This applies whether he makes vases or skyscrapers, or produces "fine art" with profound meanings.

In pictures, design plays one of two major roles. In an abstraction it tries to play pure visual music. Or in realistic art, the design may be absorbed into the subject to increase its dramatic power. Realism—the creation of the reality of a subject—can be designed, whereas naturalism—the copying of actual surface appearances as seen in nature—cannot. Its parts may be "composed", or pleasingly arranged, but this is only a first step toward the complex of pictorial design.

So, now we have set the background and can return to the basic question: What is Design? To test our sensitivities, suppose we take a slow look at three pictures. Two of them—20,000 years apart in time—are of designed realism. The third is a current, designed abstraction. The test will be to decide if there is a tie-up between the three in this matter of design. Can they prove that design is a constant, untouched by time or type?

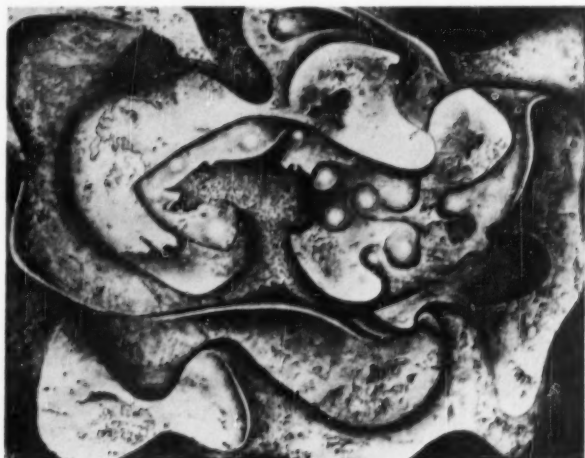
Design means the organization of all elements into a unified whole—to gain dramatic power and give esthetic pleasure through the sense of sight. Paintings and sculptures have many elements open to such controls, the most obvious being subject (if any), form, color, space, texture, line and movement.

The Stone Age cave painting in its direct and simple way, translates subject into a symbol (rather than a replica)—a symbol that is an intriguing shape. Turn it upside down. It still retains its honest appeal even when the subject matter is lost. It still suggests form, rather crudely in the body, but masterfully in the far hind leg.

though vastly different in approach, these two paintings are closely related. Can you see why?

TWENTIETH CENTURY BAROQUE:

ROBERT PREUSSER

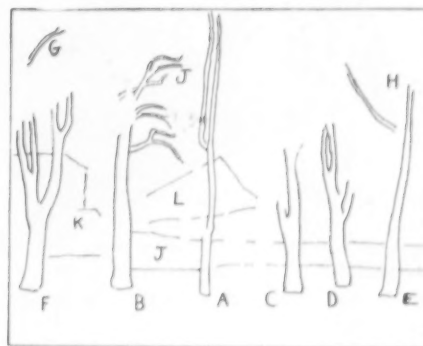


And note the linear motifs, delicate in horns and tail, bold in the legs, that add the spice of variety. There are no angry, or placid, "snarls" of chaos in sight; all parts are built into a unified whole. It is good design.

The Cezanne painting is not naturalism; it swirls with sensitive rhythms and counter-movements. Let your eyes play over its dominants of trees and branches. Do they respond to the subtle control? Do you sense *visual* chords almost like *musical* chords? Note the tangibles—the horizontal of the long wall ending with the slightly accented planes of the building (a foil to the off-verticals of the trees), the interval of rolling hill, the climax of the delicate triangular mountain, which becomes the focal point of the whole. Or are the two dark windows the major focal point? Our intellect can see these items but it is our senses and feelings which respond to them.

Let's stimulate our senses if they are lazy. It helps to segregate several items at a time, (as in the sketch) and study them. Note that tree "A" is vertical and slender while "B" is vertical and heavier; that "F," "C" and "D" tip inward and "E" outward; that at "J" are rhythmic repeats and at "G" and "H" opposed movements. Note the different types of trunks and how they have been emphasized—in a row of trees presumably all the same.

please turn to page 76



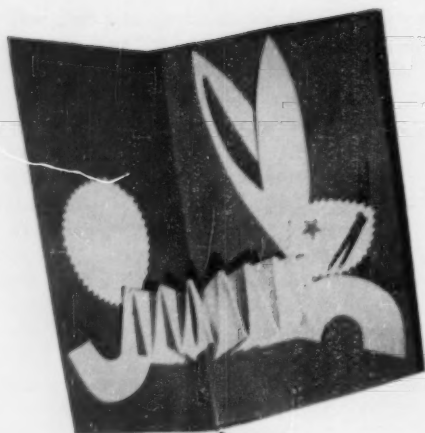
ABOVE: a diagram of several parts of the cezanne painting.

CHESTNUT TREES AT JAS DE BUFFAIT:

PAUL CEZANNE



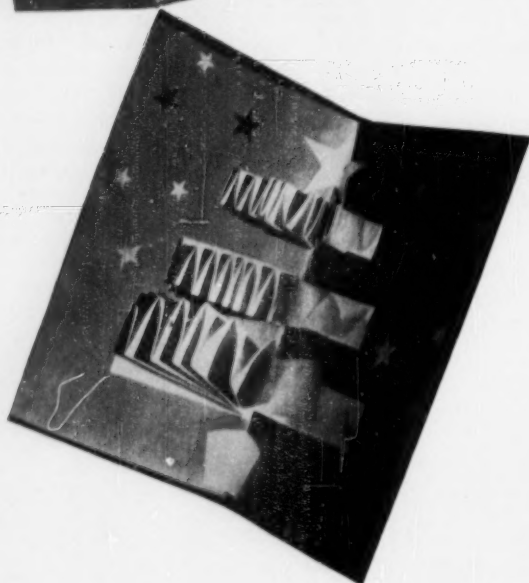
—Frick Collection



Distinctive holiday cards

adapted from "How to Make Shapes in Space" (E. P. Dutton, Publisher)

by TONI HUGHES



Fred Gutman

A TEACHER working with art students may find that their interests lie in experimenting with materials and forms in a purely abstract fashion. A Special Services director in the armed forces, however, may find that a group of soldiers with no previous experience needs a much more specific start. Also, children often like a direct tie-up with a just completed trip or an anticipated treat. Old people,

especially, find satisfaction in the emotional release of making something *for* someone. For these and many other reasons greeting cards are very useful departing points into creative play. Art students may make three-dimensional free form nonobjective ones. Children might make funny "subject" ones. Santa Clauses, Easter Bunnies, and so on. The work of children allowed to explore freely, however, is never realistic in a rigid sense. What they make is usually so charged with life and feeling that the "subject" (if any) comes through only in a very personal frame of reference. Never tell a child what to do or how to work; only give advice, suggestions, or help when asked. Listen to the child's interpretation, don't impose yours.

Soldiers will probably enjoy making cards to send home, whether it be from recreation hall or hospital ward. The same holds true for a geriatric group in a community center.

There are holidays in every season of the year: Christmas, Easter, St. Valentine's Day, Fourth of July, Halloween, Thanksgiving—all ideal greeting card themes. The traditional symbols of these holidays make wonderful "fun" subjects, and more advanced artists can create their own personalized symbols. On the opposite page is a typical idea for an unusual Christmas card. It makes use of two inserted spirals of .010 gauge acetate plastic, inserted into a piece of heavy, folded paper from which a tree shape has been taken away. It is an example of three-dimensional procedure, quite different from the conventional flat picture. The lettering is free hand brush work. The spiraling plastic will press down neatly for insertion into an envelope, and

*ideas for three-dimensional greetings
from toni hughes' new book*





TONI HUGHES: Using assorted bric-a-brac, the author creates all manner of wonderful things in her new book: *"How To Make Shapes in Space."*

when the card is removed, the plastic quickly pops up, casting its own decorative shadow. The tree shape can be cut out and then backed with colored cellophane, or may simply consist of metallic paper, pasted down flat

Often, you can make cards with a collage effect—that is, with various materials pasted down in contrasting textures. Sometimes several layers of textures are laid one on top of another to form a pattern. For instance, a patchwork tree might be made by assembling various bits of old gift wrappings and pasting them on a background of colored cardboard in a tree form.

On the opposite page are two standup cards. The top one is an Easter greeting. The body of the rabbit is made out of cat-stepped white paper—paper folded into accordion pleats which freely expand as the card is opened. When using cat-steps in this manner paste or staple one end firmly to one side of the card. Collapse the cat-steps as flatly as possible. Place paste on the opposite end of the cat-steps, close the card, thus marking the exact opposite, then fasten. Be precise so the card will fold properly for stuffing into an envelope. This kind of card easily stands up when placed on a table or mantelpiece.

The lower card, a more abstract idea, can be used for many occasions. Pleats have been utilized in its construction. If very full pleats are used and a tree shape is used instead of the rectangle shown, the card can become a centerpiece for the Christmas dinner table. The card is pasted on a lightly creased backing and stars added, either freehand or of the metallic variety which come boxed at stationers.

Any of the greeting card ideas can also be used for making posters, simply by blowing up their size. (Instead of the greeting message, substitute the appropriate announcement information.)

We have talked about two techniques used in making these cards—pleats and cat-steps. Here's how they are prepared:

Pleats:

Use a piece of paper at least 30" x 10". Starting at one end, and using a ruler for a straight edge, fold the paper

into pleats by alternating the direction of the folds. Punch a hole through all the pleats at the bottom and fasten with a spreading tack. Then fan out the pleats. This makes a free standing piece. You may prefer not to fasten the bottoms together when constructing greeting cards; in that case just fasten the ends of the pleats to the card with paste.

Pleats of different colors can also be combined for unusual effects. Cut the desired lengths of each color and paste the ends together.

You can also snip out areas from within the pleats, using a scissors, so that, when they are fanned out, the same open shapes are repeated throughout all portions which have been snipped.

Don't limit yourself to only using colored papers, by the way. You can create imaginative cards by folding the pleats from such things as sheet music, holiday wrapping papers, newspapers, etc.

Cat-steps:

This is a more complicated form of pleat in which pieces of paper of different colors or textures are interlocked to make a chain. Here's how to make a basic one:

First, cut a long strip of paper—1" x 24" is a good size. Add to this another of the same dimensions, but possibly in a contrasting color. Now, place one strip over the other at right angles to each other, to form an "L", and paste the overlapping corners together. Then, fold one strip over the other and keep alternately folding the two papers until you reach their ends. Maintain true right angles and be sure each fold makes a sharp crease. Finally, fasten the two tightly folded ends together. The chain of folds can now be opened like an accordion and affixed to your greeting card.

Cat-steps make fine abstract shapes or can be transformed into such things as spacemen, dogs, cats, birds, etc. simply by fastening the cat-steps to other paper cutouts, using these twisted chains as the arms and legs. Although we are primarily concerned with making holiday cards, don't lose sight of the fact that all these forms can be made into mobiles too by suspending them, properly balanced and weighted, from thread.

These few ideas are, as always, points of departure. See what you can do with them. ▲





Santa takes a holiday

tradition goes out the window, compliments of Saul Steinberg

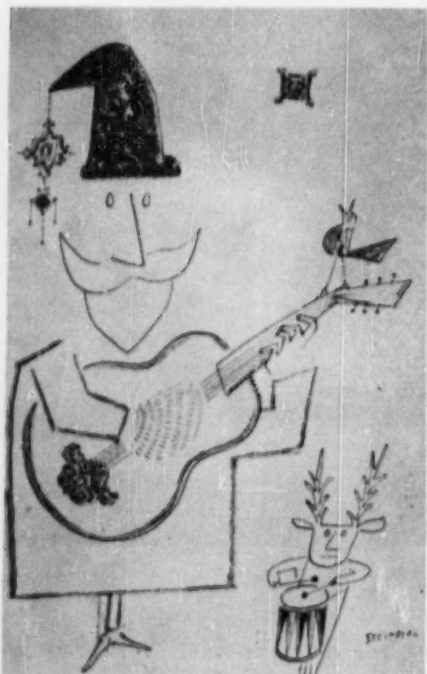
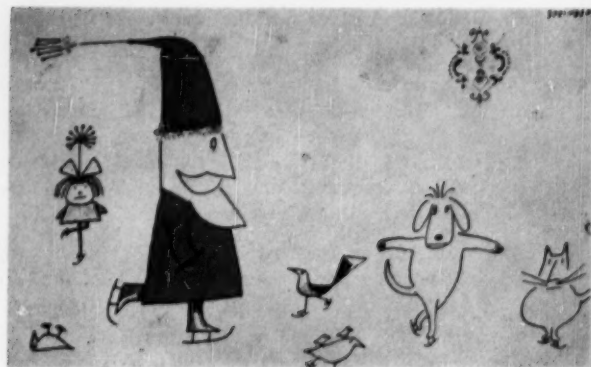


YES Virginia, there *is* a Santa Claus—and here he is, strictly by Steinberg.

It takes a bit of derring-do to ice skate on the thin edge of tradition, but Romanian-born Saul Steinberg, now firmly entrenched as one of America's most popular cartoon illustrators, has created a fresh approach to this gentleman usually buried under rivers of treacle. Ever since Clement Moore described our famous elf a century ago, in "*A Visit From St. Nicholas*," millions have eagerly looked forward to his annual arrival on greeting cards, customarily in the guise invented by Thomas Nast, in 1860. The Steinberg Santa is a newcomer—born just four years ago for Hallmark Christmas cards.

The audacious version seen on this page takes the old fellow out of his sugar plum fairy routine and makes him an unpredictable imp full of strange and wonderful talents.

We present the New Santa as striking evidence that greeting cards need not be stereotypes. Art-minded readers may be inspired to blast a few threadbare, traditions themselves, this Christmas—and if they do, here's something to light the fuse. ▲



one of a kind

COLOR-ETCHED CARDS



AN ORIGINAL COLOR ETCHING

by JOHN DeROSA

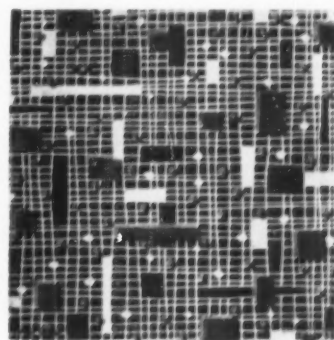
COLOR etched greeting cards—the work of the De Rosas, a young team of graphic artists with a flair for the unusual.

John De Rosa designs packaging; his wife, Lynn, is a textile designer. Both etch as an avocation which has turned into a busy enterprise. Their greeting cards—all quality items—are silk screened exclusively for Handprint, Inc. and are virtually gifts in their own right.

Their color etchings have the vibrancy of medieval stained glass coupled with a style which is strictly contemporary. The coloring medium which they use is *Sketcho*,

an oil crayon which, when rubbed across the etched plate (along with printing binder or varnish) produces a startlingly beautiful print. This procedure takes the place of the conventional printing ink and brayer technique, the familiar medium used for printing by most hobbyists. For complete details on *Sketcho* methods in color etching, readers are referred to the Milton Goldstein article in *Design's* May-June '55 number. *Sketcho* is obtainable at most art stores or from the manufacturer, American Crayon Co., Sandusky, Ohio. ▲

Cards, exhibition prints and wallpaper designs are the forte of John and Lynn De Rosa, top flight young artists who work in N.Y.C.





A breath of new england

robert darr wert

authentic americana in a modern vein

IT took a broken arm to marry Robert Darr Wert to a career which has proven rewarding in many ways. The accident was suffered during basic infantry training, shortly before D-Day, and a disillusioned draftee was forced to "sit around in empty silk-screening shops" for eighteen months. Assigned to an occupational graveyard, Wert had plenty of time to think, and little else to do.

He began playing with the equipment and, like many another freshly married, future veteran, he wondered what was ahead after the war was over. Behind lay a scant career which had started as a farm boy in Ohio, an intermittent enrollment at the Cleveland School of Art (frequently interrupted by the necessity of earning a living doing display work for department stores) and the not so potent job recommendation of assembling gliders for a defense factory. It took little clairvoyance to see the rather limited future in this line of work, so Pfc. Wert did some hard thinking.

In 1939 he had taken a job in New York City, designing window displays, and most of his free time was spent in the American Wing of the city's Metropolitan Museum, where early Americana attracted him strangely. It seemed so forthright, fresh and appealing that he bought a bicycle and peddled his way through the early New England countryside on weekends, sniffing around old farms and antique shops.

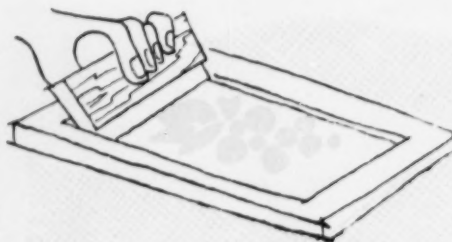
These weekend vagabondings stirred vague ideas in his mind, tempting as a bowl of Cape Cod clam chowder. There had always been plenty of pseudo-primitive prints on the market, but they seemed to lack honesty, were purely commercial, cute and sterile. Why didn't someone produce the real thing or, rather—a contemporary adaptation of the originals which would still retain the indefinable nostalgia of Early American art? The idea was a nice one to day-dream with, but, like many another youthful ambition, it was shelved for the time being.

Then came the eighteen month hiatus while a sore arm healed, and it was in this period that Wert crystalized his

plans for the future. In 1946 he was discharged from the army, eased out the front door and was on his own.

It took a while. It took money, which he didn't have, and the courage to go into business for himself. The following Christmas, working from his G.I. loan-purchased house in upstate Massachusetts, Robert Wert made a few sample prints and tried to sell them. No results. The line was too small, the samples went to the wrong places and the lack of a salesman to travel about just about put another good idea out of business. But the Werts hung on grimly and the next year was better. Best of all, his undeniably appealing work began to catch on as he risked his dwindling capital on the selling skill of his first and only sales representative, Stanley Churchill, who still handles his account. When orders materialized, Bob and Margaret Wert found they had to actually hire a neighbor to help with the output. It was a beginning. By the end of the year their attic studio was bulging with equipment and they had to go house hunting again. They moved to their present studio home—an abandoned farm in Gill, Massachusetts—and spent the next several days tossing out hay, milking stools and Sears Roebuck catalogues, to make room for the printing equipment and workshop. Today the re-converted farmhouse is a large, rambling structure pointed out with pride by the natives to awed tourists. Moreover, the firm of Country Prints now employs sixteen of its neighbors in producing the distinctive work shown on these pages and the front cover.

please turn to page 76



article by G. ALAN TURNER

TILES are underglazed ceramic which have been screen printed. Flat cork feet prevent marring or slipping on tabletops and there is a tab on back for wall hanging.



ARTIST WERT believes in individual attention for all screened work, keeps weather eye on quality of printing. Flow of business now requires help of sixteen Yankee neighbors.

HOLIDAY GREETING is on pure linen, printed with Prang and Accofab textile colors. Included is protective folder and large size envelope. These exquisite "cards" are \$3.75 per dozen.

FRAMED PRINTS are hand-screened little gems whose themes are herbs and farmyard scenes. They are priced at \$5 and \$6.

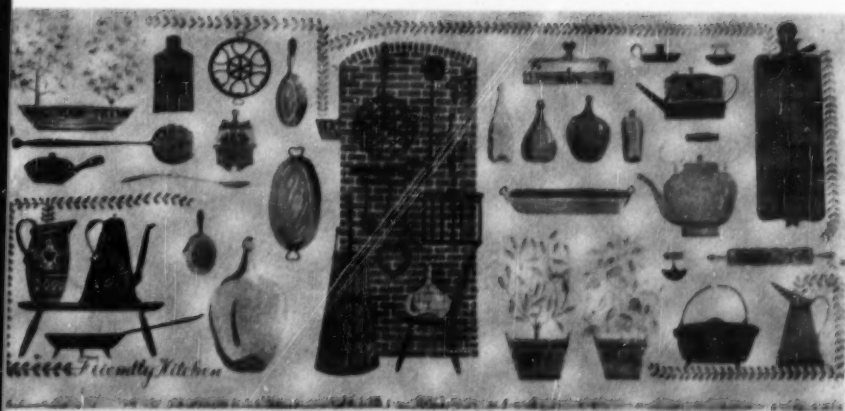
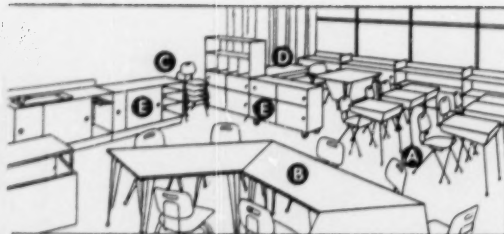


TABLE LINENS like this runner are reasonably priced, also are made as aprons, tablecloths and napkins at costs ranging between 50c and \$3.50. All work is first sketched as roughs with Pastello or Sketcho.





MODERN LEARNING-AND-DOING ROOM: a fresh, sensible concept with furniture made for action and durability. (A) Multi-purpose chairs that change function with addition of simple attachments. (B) Tables are round, rectangular or trapezoidal. Made in five sizes, they'll fit into odd corners or combine with others. (C) Chairs will stack and (D) tables will nest to save space. Cabinets (E) are also flexible, for storage, tiering or as working tops. They come with or without sliding panels, wheels and interior dividers. Can be used at home in hobby room, studio or bedroom.



Courtesy Brunswick-Balke-Collender Co.

Revolution in school furniture

*this classroom already exists in
hundreds of schools . . . it is designed for
the needs of today—and tomorrow*



Research Classroom, University of Michigan

OLD FASHIONED CLASSROOMS are destined to vanish from the American scene; their stiff-backed chairs, dungeon atmosphere and screwed-to-the-floor desks will shortly be relegated to the status of quaint museum exhibits, if the Brunswick people have anything to say about it.

The "Dream Classroom" shown above is no longer a dream. Similar ones have already been installed in hundreds of schools throughout the country, affording progres-

sive-minded educators with the tools to make teaching and learning a happy experience.

For the past several years our school systems have been overcrowded, the inevitable result of a population swell of twenty millions in little more than a decade. For a time, stopgap measures were employed to cope with the increase in enrollment. Schools doubled up, converted basements into extra classrooms, even built quonset huts and took over surplus army barracks. You may be teaching or

please turn to page 74

MAGIC with

AmazArt

an experiment with a versatile medium on a variety of materials

by THE STUDIO OF BINNEY & SMITH, INC.



DOUBLE PURPOSE for these leopard heads which can be a clever mask or a gay pocket! Mask is of smooth cotton, faced with Pellon. Painting with Amazart is done directly on Pellon. Similar creations can be stitched on pillow covers or accented with sequins and beads to trim a party sweater. Tack fabric taut before coloring and be certain it is free of sizing. Solid areas of color require two coats; dark fabrics should be designed with white Amazart, then other colors added over the white. Once fabric dries, color will set. Wash by hand in soapy water and iron between papers.

TWELVE COLORS are in the rainbow variety of Amazart tubes available. They mix and blend on non-absorbent surfaces. Hold tube upright and press lightly with ball point to release color. Use slow strokes for color penetration and lift tube to stop flow. If tip needs cleaning, remove point and soak in turpentine. Seal opening with adhesive tape when not in use for long periods. Like varnishes, Amazart is inflammable. Do not use it near an open flame.

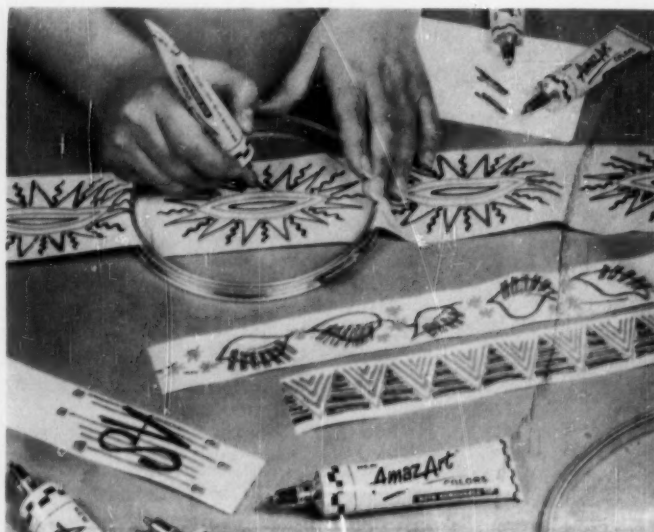
THE return of *Amazart* to the field of available art supplies is an event worth noting. Once again, a versatile weapon has been added to the arsenal of the educator and hobbyist, making it possible to decorate on practically any surface with one, all-purpose medium.

Amazart colors come in ball point tubes that are their own brush. And, for broader coverage, the tip may be removed and the easy flowing, rapid drying color squeezed out. Apply it directly to cloth, glass, wood, ceramics, paper—just about anything you wish decorated with its range of twelve brilliant colors.

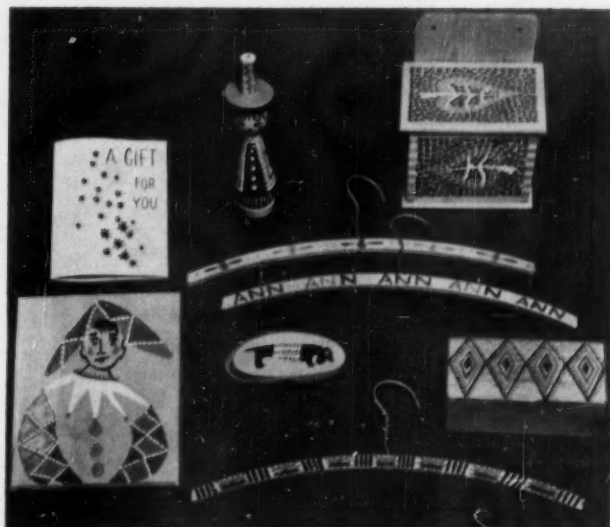
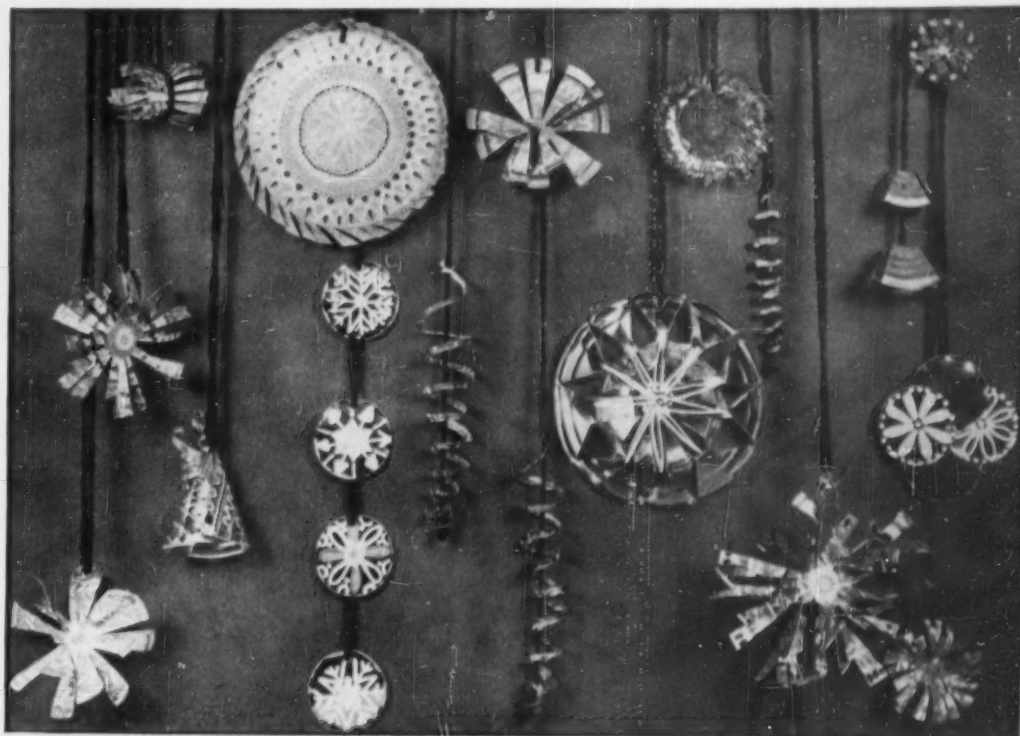
All the examples shown on these pages were made for Design by the Studio of Binney & Smith in an effort to see how *Amazart* could be applied to different materials and surfaces. The results are good news to teachers and craftsmen on modest budgets; an economical medium that has a host of uses.

Dig into your scrap box and try experimenting with *Amazart*. Bits of fabric, ribbons, tin cans, wood scraps and other bric-a-brac are magically transformed to things of beauty and function. Shop at your local five & ten cent store for inexpensive, well-designed articles that need only some imaginative decorating to recreate them. Try applying this medium to Pellon too (the pressed fabric widely used for linings and stiffening full skirts)—you'll be delighted at the ease with which *Amazart* flows on.

These experiments are keys, opening the doorway to adventures in decorating. ▲



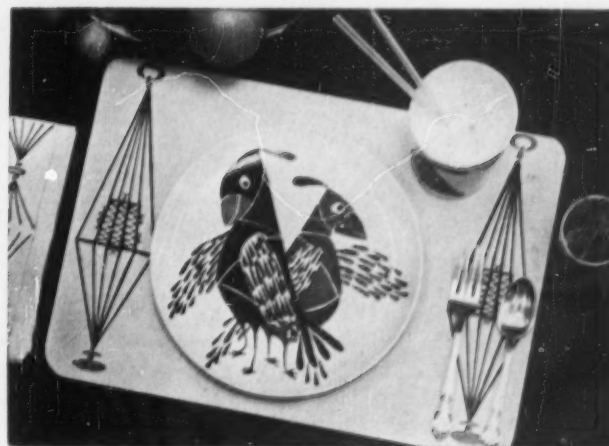
METAL ORNAMENTS for Christmas trees, gift decorations, etc. are cut with tin snips from scraps of sheet metal, tin cans. Plastic can also be cut and decorated. Try experimenting with snips and pliers to bend metal into structural designs. Painting techniques include line designs, solid and textured effects and marbling. To simulate marble, remove tip from tube of Amazart and flood area with white paint. Then blend other colors freely into the white and smear with fingers. Finer "crackles" can be added with ball point tip.



WOOD DECORATION makes a variety of welcome gifts for all occasions. Unfinished wood should first be sanded, dusted and shellacked. Previously painted articles should also be sanded and given a fresh coat of enamel. Then trace or sketch freehand designs onto prepared surface. Amazart does not impregnate finished wood, thus many interesting blends and scratched effects are possible. Use quick, light strokes of the tube's tip. Try mosaic style decorating too.

NOTE: Free folder on request, showing how to decorate with Amazart. Write: Dept. D-95, Binney & Smith, Inc., 380 Madison Ave., N.Y.C. 17

FESTIVE TABLE SETTING has place mats cut from discarded window shade backed with cardboard for strength. Blank plates and pottery are carefully cleaned before decorating. Allow ceramics to dry a few days, then fire in low oven (250°F) for half-hour. Wash, air dry and polish. Clear glass ashtrays are functional only when decorated on underside. Hold curved surfaces horizontal when painting. Let each color dry before applying adjacent one.



THE PROFESSIONAL'S SECRET



Handsome copper bowl employs transparent enamel surface whose simplicity is complemented by sgraffito stars and leaves of white against an opaque, dark brown background. Interior of bowl is transparent brown enamel.

by EDWARD WINTER

TASTE, quality, mastery. Three words that sum the difference between casual hobbyist and skilled craftsman. The casual hobbyist—a do-it-yourself doodler whose creations in any art form are primarily unique by happy accident, when it happens. Professional—a craftsman who can achieve the same skilled results time after time.

It is not the purpose of this article to deride “do-it-yourself” in enameling or any other creative medium. Often the sets are excellent introductions to a craft which might otherwise seem too difficult and costly to even attempt. But it is important to understand the criterion by which hobby kits must be judged. They are introductions to a craft, not the end result. Through them a certain service

is performed in that they make thousands of people, who never before tried their hand at art, cognizant of the fact they can be *doers* and not merely passive *viewers* of art.

Any self-accomplishment encourages a creative individual to go farther; any happy experience makes even a non-talented person awaken to the better things in graphics, interior design, decoration and those other measures of good taste.

A second reason for this article is to point out and suggest the great need for restraint in a craftsman's attack—especially true in enameling. Restraint can only come with skilled workmanship and technical perfection, but a beginner should keep the word constantly in mind as a goal to be attained. Over-decoration is a cardinal pitfall which awaits student-craftsmen. An enamelist has to discipline himself to work deliberately and to know when he is through. Plain, transparent colors are often utilized by professionals, though just as often are overlooked by the amateur. Their use is a challenge, as is the knowledge of how to complement them with other areas in more complex decoration and still others with subtle, textural effects. Sometimes they may be used together, but not always—and, in fact, not often.

Enameling is a dangerous deceiver the first few times around. You drop on the powdered frit and it runs, blobs and streaks into unexpected, exciting results. The neophyte claps his hands in glee. Aren't the results unique? Who cares if the process seems to defy duplication? The casual enamelist becomes enamoured of this easy way to produce unusual effects. He tends to ignore his sorry limitations. He becomes akin to the fellow who accidentally spills a bottle of ink on blank paper, then comes up with an illustration which wins honorable mention in an art competition. By sheer chance a valid design has happened.

Do not fall prey to the apparent easiness of enameling. It is a challenging medium, worthy of careful, painstaking study and application. Only by understanding a craft can we become its master.

The true craftsman is impatient with accidents. He demands of himself complete control over the medium. Because of his feeling for materials, he wants to design and execute every phase of the work, from shaping the metal to making the enamels do his bidding. One should learn all phases of forming & shaping metals before resorting to

enamels by EDWARD WINTER



Professional craftsmanship is never accidental.

spun shapes & die stampings. He cuts the copper, silver or other precious metal, shapes it with mallet and spike, files it, polishes it, and cleans it for accepting the enamel, applies the medium and then continues by stoning & polishing the edges until his preconceived idea is brought to completion *exactly as he intended*. Thus is produced an object of technical perfection. What he can do once, he can do again. And again. No mass-produced shortcut, but hand-made, controlled beauty.

The student who wants to grow in stature must always remember: there are no shortcuts to perfecting a craft and nothing takes the place of "learning by doing" through study and the coaching of skilled teachers.

MODERN METHODS SIMPLIFY MECHANICS

As a long time enamelist who introduced many of the techniques to America, I feel in some measure responsible for the wave of popularity the craft now enjoys. Enameling used to be a very complex matter; about twenty-five years ago, however, I demonstrated the simplified techniques of dry process, sifting through a sieve, stencil, string and lump textures. These made enameling a more enjoyable process, streamlining away the purely mechanical and arduous labor, yet never robbing the individual of the real challenges—personal creativity and designing. These simplified methods have since become standard procedure, opening the way for thousands of hobbyist enamelists and students.

As in any medium, enameling embodies understanding certain fundamentals before one is ready to begin actual work. There is a clear-cut system to follow. The enamelist must concern himself with how to prepare the metal for working; selecting the correct weight and thickness of metal; creating a base coat or color ground on which to work; the choosing of a technique to work in a plan of attack that is deliberate and will create the desired result.

COMMON ERROR FOR BEGINNERS

A common mistake of the tyro enamelist is in assuming that color is merely applied to the raw metal, then doodled with to make pretty things happen. Actually, there are a number of ways to approach decorating a metal object like a bowl, tray or plaque. *Opaque* color may be directly applied on the copper (which is the metal most commonly used for enameling because of its malleability, beauty and low cost). Or *transparent* color may be used, allowing the metal to gleam through, softly. Transparent color may also be applied over an undercoating of white, black or solid color.

The hallmark of the professional is his ability to produce transparent, luminous surfaces that show the hammer marks (i.e., planishing) of the metal surface beneath the enamel. To be able to control the application and produce restrained transparencies on one or all sides of an object is the ultimate test of the craftsman. But even this achievement is negated if the work is not designed in good taste. Good taste—this is the intangible which makes all the difference between mechanical skill and a master enamelist.

An enameled bowl whose subtle, transparent color blends luminously with the visible surface of the metal beneath possesses a rich beauty unequalled by any other art medium. This is achieved by working directly on the copper with the colors best suited to the bare metal, or over

a white surface or hard flux for those colors which don't maintain their color quality when used directly on bare metal.

Coating a bowl with a hard, clear flux gives a good working surface on which to apply any of many types of design—painting, sgraffito, inlay, cloisonne or luster. A pre-fired white surface or a solid black surface also makes an excellent base on which to carry out detailed decoration.

We now come back to this matter of preparing the surface for enameling—one of the most important points, but one usually ignored by amateurs. Most first-time enamelists have had some previous experience in other art media. They wouldn't dream of doing an oil painting on an unsized piece of canvas or on one which they hadn't covered with a solid background of white paint. Yet, merely because they are now working in a different medium, they choose to plunge directly onto the metal without considering its proper preparation. The enamelist applies colors as a ground too, but he can also hammer, tool or etch his metal "canvas". And—most important—he must remember to counter-enamel rounded enamelwork like brooches, bowls and trays; otherwise, the enamel may pop off in big flakes. (Other causes of splitting enamel: bad metal, overly thin metal or excessive firing.) Always enamel a rounded piece on the back side as well as the front. This counter-enameling will make the medium adhere permanently, even when subjected to some abuse. For durability, use heavy copper—18 gauge or heavier.

WHEN YOU ARE READY TO SELL . . .

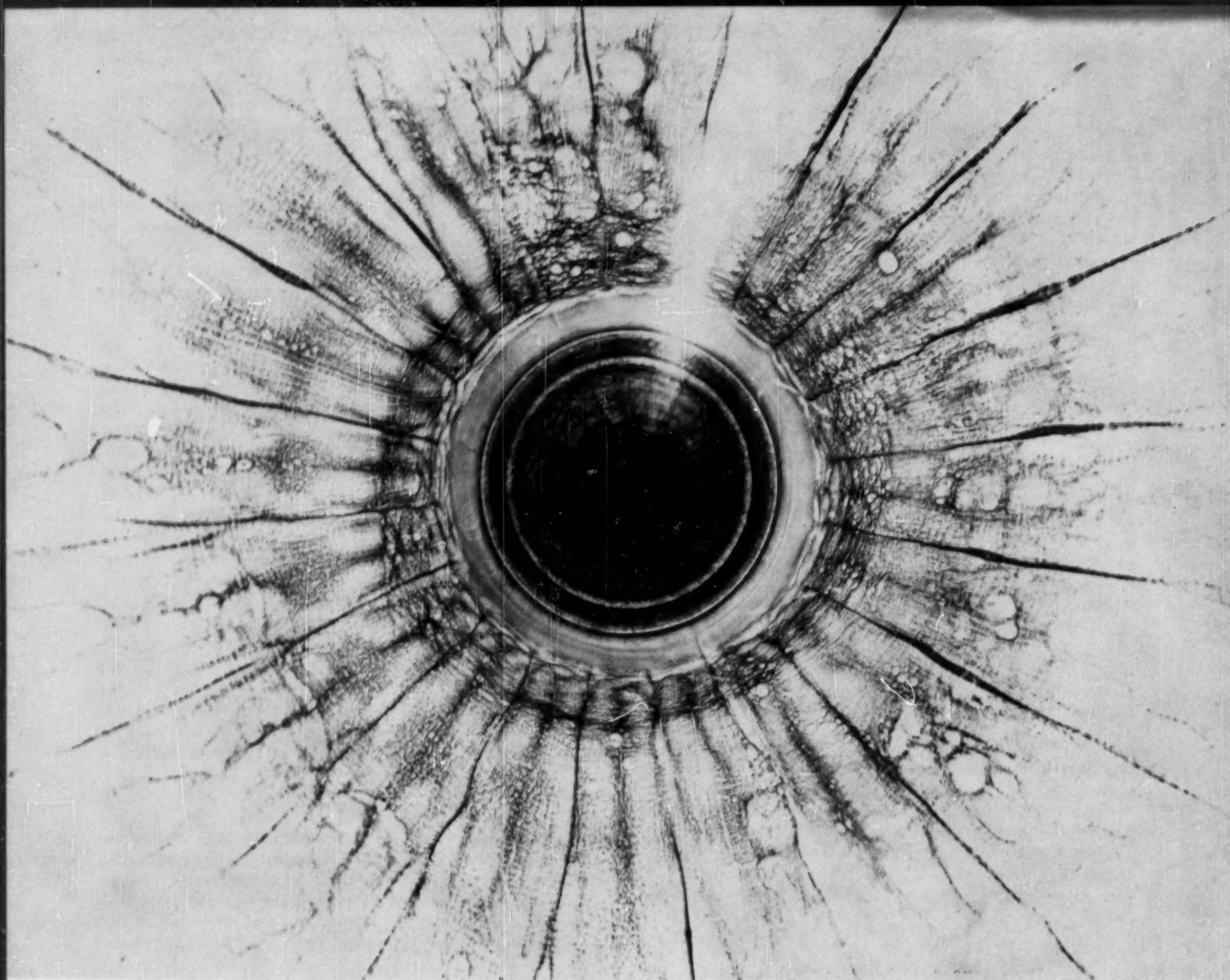
If, after much experimentation and patient effort, you feel you have mastered the fundamentals of enameling on copper, you may begin to think of selling or exhibiting your work. But always bear in mind that the difference between the slipshod and the professional is evident in this craft at even a cursory glance. The public is seldom fooled when it comes to recognizing quality—particularly if they are spending their hard-earned money for its purchase. There is absolutely no market for amateur enamels; it is,

please turn to page 76

—Edward Winter



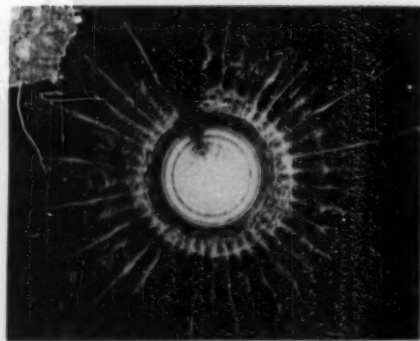
Emerald green punch bowl is transparent enamel with white foam craquelé edge. Underside contains a sgraffito fruit pattern in dark green, chartreuse, pink and white. Restraint of execution makes this bowl a striking creation. From Collection of Cleveland Museum.



1.

THE FACE IS FAMILIAR

by MICHAEL KOSINSKI



2.

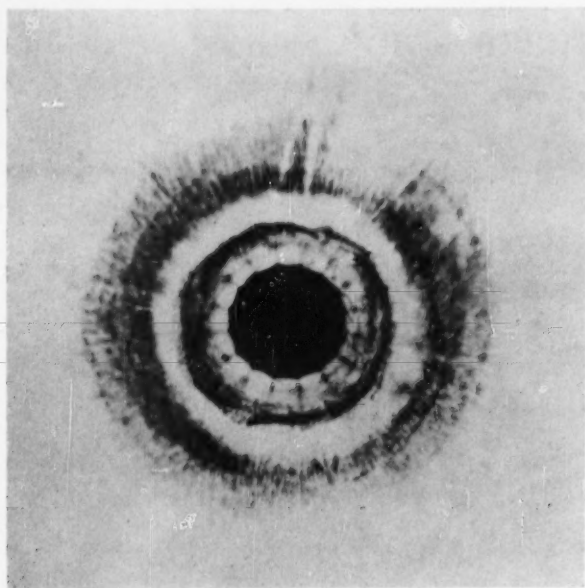
THESE unearthly designs are not sunspots or eyes by Salvador Dali, but are actually familiar household objects. They are a form of shadow portrait known as photograms.

Photo-artist, Michael Kosinski, brought them to life with no more equipment than a pocket flashlight and developing materials. They were made without a camera. All are dime store glasses or food containers. By sticking his flashlight inside the glass object and then observing the patterns cast onto a sheet of white paper below, Kosin-

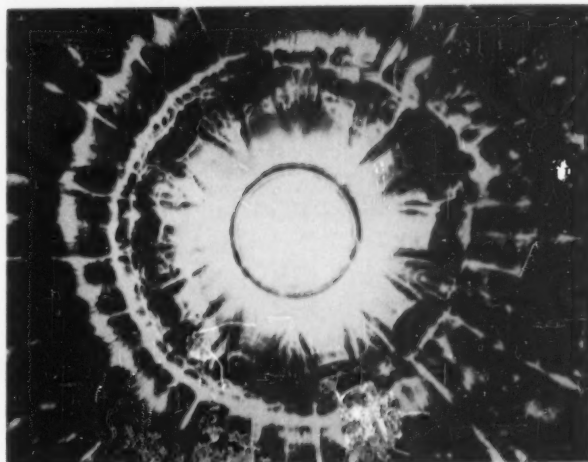
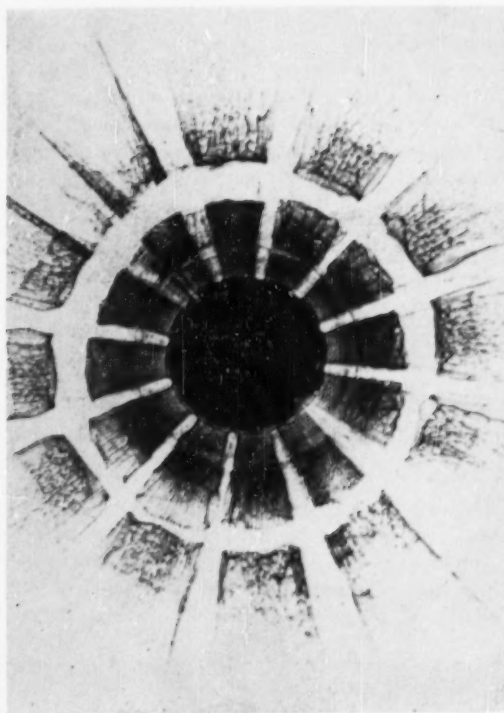
ski achieved these unusual designs. The photogram is made by turning off room lights, placing the object on photo paper and turning on the flashlight for a few seconds. The exposed paper is then developed, washed and dipped in hypo (or vinegar) to fix the image. A final washing in running water for a half-hour makes it permanent.

Can you identify the glass objects shown? ▲
(answers below)

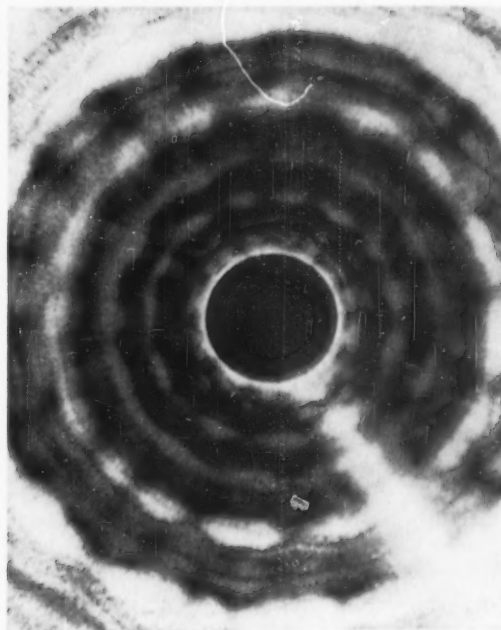
3.



5.



4.



6.

ANSWERS TO PHOTOGRAMS

1. hors d'oeuvres container
2. negative print of first object
3. shoe glass
4. honey jar
5. jelly glass
6. oyster cocktail container



Collage effect for a religious banner by Patricia Martell. Drawing in thread, lettering in sewn fabric and threaded pearls.

experiments in COLLAGE

illustrations by students of Immaculate Heart College

COLLAGE, as the name suggests, is a collection of organized odds and ends, brought together and mounted on a flat surface to emphasize their design and arrangement of textures.

There is no limit to the assortment of materials you can use to form a collage—rags, buttons, paint, threads, photographs.

A collage is usually abstract rather than literal; it does not attempt to portray something in a lifelike manner. Rather, it distills the meaning of an object, a theme or a composition, reducing this meaning to secondary importance. The greatest emphasis is on the beauty of the created design and the excitement caused by these seemingly unrelated things being brought together to make a single, related composition.

One of the simplest attacks to this problem is in the use of colored bits of paper, torn scraps from newspapers, illustrations from magazines and perhaps a bit of pen or brush work. For example, let's suppose you wish to create a collage that emphasizes a definite theme: "*Hollywood, U.S.A.*" How would you go about symbolizing this theme? Well, you might start with a bulletin board on which to mount your collage. Then, choosing objects with meaning suggestive of the motion picture industry, begin to mount them on this board. The collage would probably contain some of the following: torn newspaper review of a motion picture; strip of film; theater tickets; lipstick cases and powder puffs; a number of torn out pages from a movie magazine; popcorn (glued in position) and a background of painted or pasted stars. These are the props. The organizing of them to tell a story effectively and to also have good design and legibility is the creative part.

That's just a point of departure. These literal themes are fun enough for youngsters (who might be given similar

basic ideas like: "The Meaning of Christmas", "A Magic Carpet to Adventure", "This Is My Country", etc.); the more advanced artist might prefer to symbolize a more serious theme. This has been effectively done by Jacqui O'Gorman and Margaret Moroney, recent students at Immaculate Heart College, whose religious motifs are seen on page 73. These advanced students have symbolized a story, rather than merely narrating it, with their handsome collages: "Epiphany" (ink and torn paper from magazines) and "Crucify Him, Crucify Him" (ink and a collage of Life Magazine pages). Both collages were actually made as a preliminary study prior to doing oil paintings.

Instructors of design often assign projects in collage for two reasons: it emphasizes imaginative composition with limited materials and it uses simple, low cost supplies. A collage can usually be made with nothing more than scraps of paper, newsprint, fabric, scissors, tacks and glue. The artist can also add a few deft touches with ink or paint to emphasize key areas.

A collage can be made permanent for exhibition or hanging in your home by applying a coat of clear varnish or even framing the work behind glass. Picture frames make the collage into the equivalent of a still life painting, if desired.

While a collage is primarily a two dimensional project, it is possible to add a degree of depth too, since some of the materials may have thickness up to possibly a half-inch or so. Avoid merely applying heavy objects for the sake of being clever. Halves of wax fruit for example, are not nearly as effective as would be colored paper cutouts to suggest these same halves of fruit. Keep your collage relatively flat.

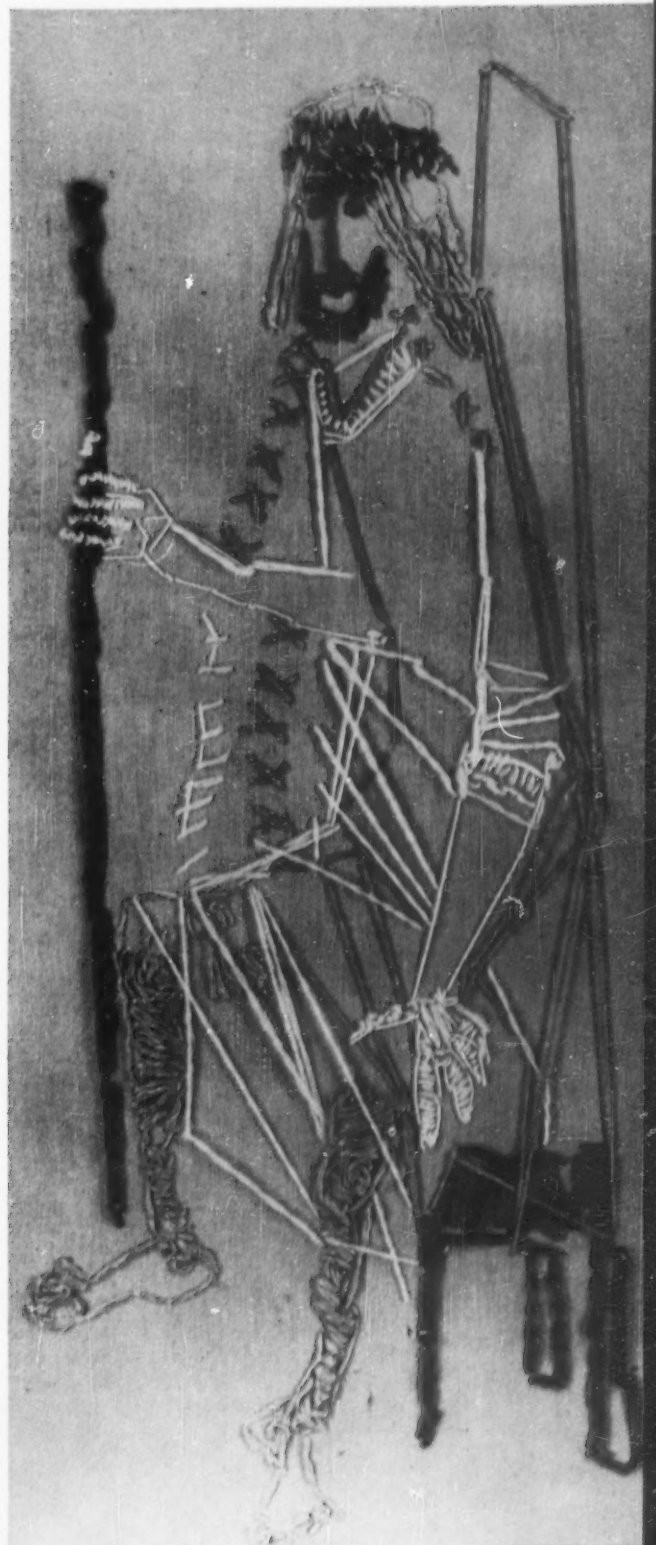
For the serious student or artist, there is no better way to explain space composition than by collage, which chal-

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CHRIST MOCKED

by Jacqui O'Gorman

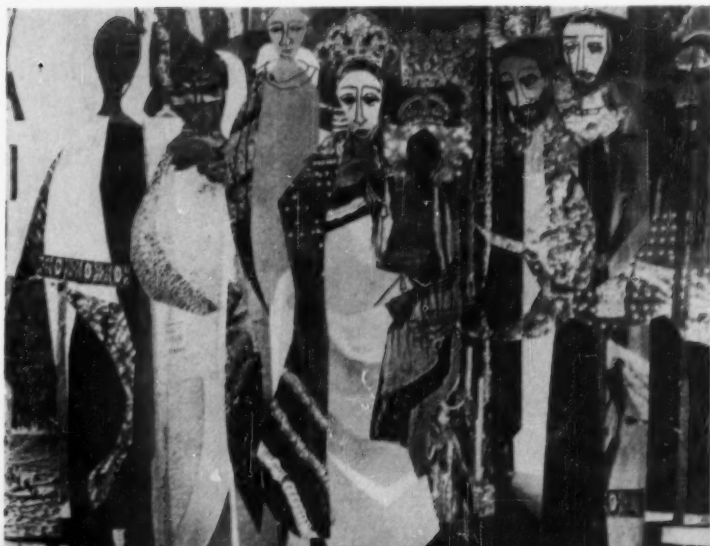
Thread drawing, using a collage of yarns in line drawing technique.



ANNUNCIATION:

by Margaret Moroney

Collage in corrugated cardboard, paper scraps, newsprint and ink.



NATIVITY:

by Jacqui O'Gorman

Collage in papers, paint and ink preparatory to doing an oil painting.

MODERN SCHOOLROOM:*continued from page 65*

studying under these conditions at this very moment, but it is only a question of time before the makeshift accommodations must be replaced with permanent structures. And when the building program is launched, schoolrooms will follow the blueprint shown on these pages.

The revolutionary chairs, desks, cabinets and accessories shown will soon become commonplace. They are the end

ADAP-TABLE is versatile unit whose plastic faced top is pupil proof. Use it for finger painting and then simply clean with damp cloth. Priced from \$30.



results of years of experimentation, planning and designing. They are built for versatility, strength and portability. They can be moved by youngsters, stacked in a few minutes, affording extra space for many activities formerly requiring much larger areas.

The colorful, flexible cabinets are moderate in cost, can be quickly assembled to serve countless needs. They are storage shelves for paper and paint supplies, books, exhibits. Their interchangeable parts will adapt to any possible need of a class, and, aside from their use as containers, the new cabinets also function as room dividers, setting off specific areas for active instruction, study, exhibits, storage and library use.

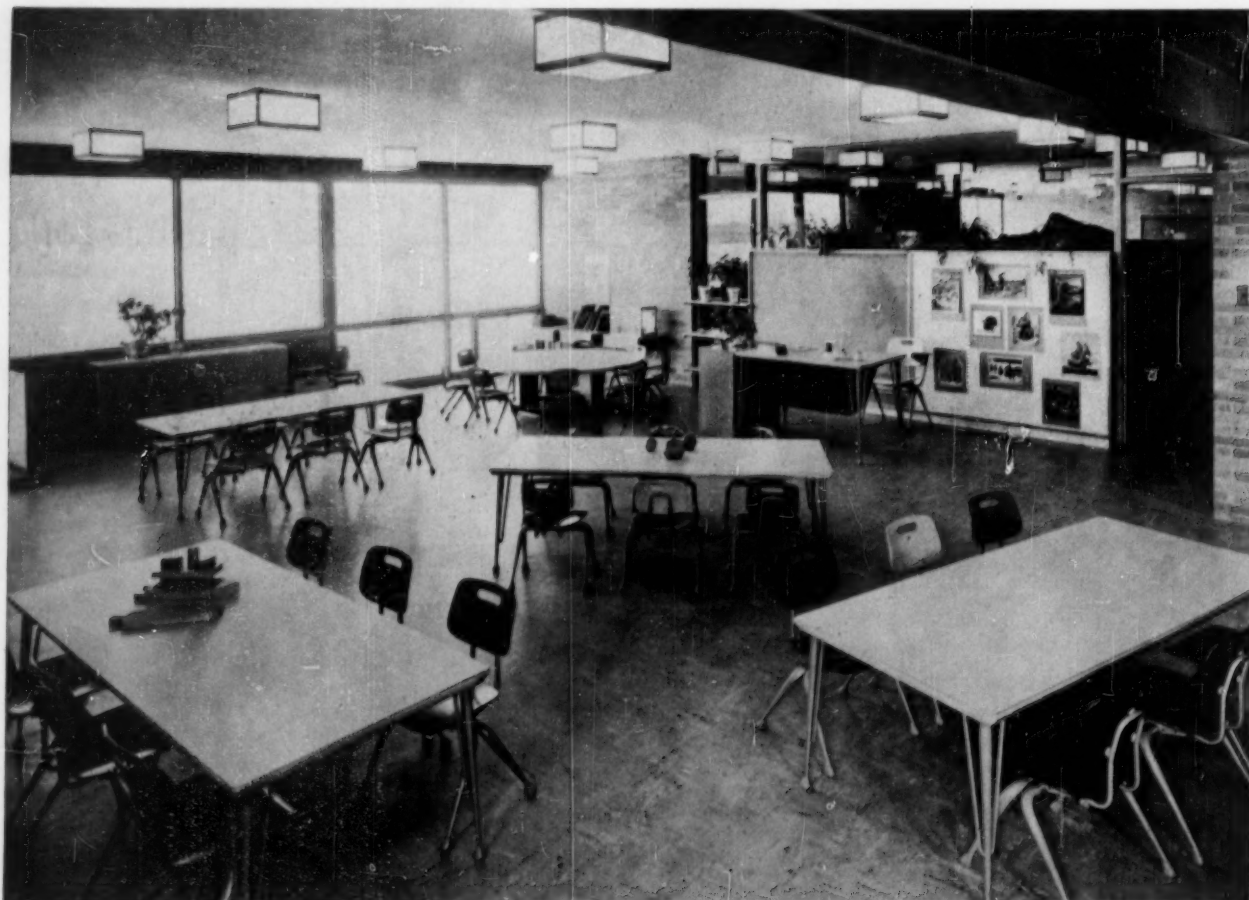
As an example of how the new units double in brass, take the book truck. It is a cabinet on wheels which silently transports reading material, exhibits, supplies and bulky objects, guided by a single person. The shelves have been designed to take tall or small items and contain interchangeable dividers for categorizing materials. When the book truck is placed against a wall it becomes a two tiered cabinet.

All the cabinets are available in a selection of cheerful colors. By regrouping the units, the entire classroom is transformed to a new appearance at will.

To have an assortment of tables on hand it is only necessary to store extra sets of legs in a range of heights.

please turn to page 76

DREAM CLASSROOM can seat forty or more students; smaller classes simply use less units. Here, four rectangular and one round table are used, with a pedestal desk at the head of the bulletin-chalkboard for teacher. Chairs can be stacked in corner and entire room cleared for other purposes. Natural light is used to advantage and informality is the keynote of this modern room.



OLD AND NEW classroom conceptions dramatize possibilities. At left: a 1910 classroom whose counterpart still makes up a majority of present-day facilities. Below: a cheerful, highly useful modern room — an investment which actually proves more economical over the years. Background is simple lattice of wood which serves as bulletin board for student work, can be made by any school's shop class.



NEW VERSION of the book box student chair is a sturdy, lightweight combination at about \$16.75.



BASIC TABLE for student art use. (Four are used in the "dream artroom" shown opposite). From \$30.



MOBILE BOOK TRUCK can also be grouped flush against a wall as shelving. Use it for moving materials, exhibits, etc. from room to room. Cost: about \$50.



MULTI-PURPOSE CABINETS group and stack easily, come as storage bins, paper storage cabinets, toy carts, etc. Priced from about \$60.

These are quickly fastened on to accommodate students of various ages. Thus, a single room can be used for kindergarten or college level purposes. With the legs removed, tables are stacked in a corner, or in some cases the stacking can be done without even removing the legs—a real space saver in small areas.

Despite their lightweight construction, tables, desks and chairs are amazingly rugged and are easy to keep clean. Several of the table styles have plastic tops which can actually be used as palettes for finger-painting! A few wipes of a damp cloth and they are cleaned of paint, making it unnecessary to bother with protective newspapers.

The functional stacking chair has already been installed in thousands of schools. It is made of maple or Fiberglass.

Is the cost for these new furnishings prohibitive? Though they cost more than the old-fashioned bucket seats and wrought iron desks, they will outlast and outserve them manifold. Some prices are indicated in the illustration captions. These are single unit prices; quantity orders are considerably lower.

DESIGN takes this opportunity to bring the New Look in school furnishings to the attention of educators and parents for two reasons: they represent the best in functional design, and they are as inevitable as tomorrow. ▲



WHAT IS DESIGN?

continued from page 57

There is no sameness here, no monotony. Good design is no accident. Color, of course, is Cezanne's master tool. Even in black and white, are you aware that this artist is playing upon your sensitivities a half century after he painted the picture, just as a musician would play upon them?

The contemporary painting illustrated here is an abstraction that gains the same end—without the distraction of subject. Here space-forms, with textures added to enrich surface, play their interlocking rhythms to delight eyes that are open. Space-pattern is dominant but it grows more subtle by the advances and retreats of three-dimensional interplay. Contrast between large and small elements gives variety, as do the many texture changes. The title is "Twentieth Century Baroque." It is only an identifying label, but it is aptly chosen, for the main function of the painting is to play pure visual music.

So, as Attorney for the Defense of Design I have stated the case, briefly. Is design a word without meaning, subject to every blowing wind of current taste? Or is it an unchanging constant—as true today as it was on a cave wall, two thousand generations ago? You be the judge. ▲

in fact, a hard nut to crack for the professional, largely due to the lower cost for importing from abroad (where craftsmen must accept lower payment to compensate for the usual 50% or more markup.) Because quality enameling is a slow, deliberate achievement, the prices one must charge preclude any cut rate selling. This matter of pricing demands a degree of objectivity few business-minded artists can easily accept. It is always difficult to remain objective when you have put long, hard hours into the creation of a distinctive bowl or ash tray. The newcomer is tempted to tell a store manager that he wants "fifteen dollars as my share" for a handsome bowl. That price simply would mean the store must sell it for thirty dollars—a price most customers cannot consider for an artifact, no matter how lovely.

A large number of stores will offer to take your work on consignment. This works primarily to the store's advantage; they can fill their shelves with goods they aren't committed to purchase until they are sold—and then they receive a 33⅓% (or larger) commission for the sale. Even fine work cannot always sell itself. It has to be pushed by aggressive salesmanship, and, after all, a store has more incentive to do hard selling when they have laid out money in advance for the goods.

A direct sale is better than "on consignment" any time. By being paid in advance you can buy new tools, more supplies and pay your own bills. Consignments depend too much on the integrity, salesmanship and whims of the store and there is always the possibility of poorly kept records becoming confused, or unsold goods becoming lost or broken if returned. The reputable craftsman thus prefers outright sale, and he is respected by the trade because his standards are always high and his pricing sensible.

What is the answer then, as far as the talented newcomer is concerned? It is to master his medium to the point where a good output is possible, swiftly achieved, and always of high caliber. Speed does not mean mass-production; it means confidence in your ability to create many fine enamels in the time you otherwise might produce a smaller quantity. Craft items must be priced realistically if one is to earn a living by his talents. After all, producing a fine product is only half the merchandising battle. Selling it is just as important. And no craftsman—enamelist, painter, sculptor, jeweler—is ready to compete on the rugged selling market until he has mastered his medium. This is the professional's "secret." ▲

A BREATH OF NEW ENGLAND:

continued from page 62

Robert Wert enjoys his work. It is always new and exciting. Someone has described silk screen printing as a sort of "medieval type of thing", but Country Prints has brought to this personalized endeavor a happy middle way where machine efficiency does not negate the charm of the hand made item. Four sewing machines and a spray booth have become necessary adjuncts to the production, but there is little more mechanization involved. Each piece of fabric is cut by hand by the thread; so too the stencils, printing, gluing, packaging and framing are hand-done.

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GEMS IN A HURRY

traffic-stopping caged jewelry
in thirty minutes

project by SAM KRAMER

ROUGH shards of crystal, lustrous and gleaming with inner fire, are the raw stuff from which exotic costume jewelry is made. Unchanged since their creation a billion years ago, these chunks of amethyst, quartz and beryl have patiently lain buried in the earth, waiting for the hand of some craftsman to bring them to new life.

Sam Kramer, Pittsburgh's gift to Greenwich Village, ("I was a flop in Pittsburgh") has built a tidy business around his incredible collection of sparkling gems. Reveling in their pristine beauty, he changes them, with a few deft flicks of his pliers, into pendants, earrings and bracelets that fetch fancy prices—and are worth every cent of it too.

A few years ago he hit on the idea of packaging complete kits which contain rough cut gems, sterling silver wire, findings and high quality pliers. These he sells to fellow craftsmen, teachers and avaricious hobbyists for as little as \$5.00, enabling them to create their own jewelry.* The finished item could—and often does—sell in fashionable shops for five times the price of the entire kit.

Caged gem jewelry is a Kramer specialty. The procedure is simple enough for children to handle, and the planning imposes a challenge worthy of any potential Cellini. Caged gems are unusual. They are personalized accessories with the power to transmute a wallflower into a creature of poise and assurance. At the very least, designing them is a fascinating hobby.

The stones are semi-precious—that large category of

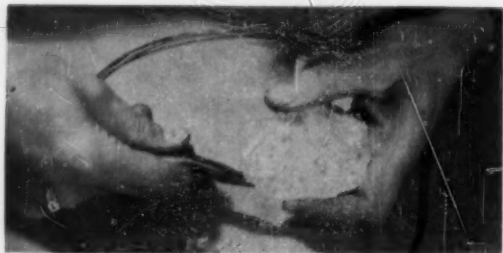
gems that lay just below the diamond, emerald and ruby. Yet, they can be purchased for varying sums, often reckoned in cents, though others may indeed reach a lofty plateau. The process of caging is nothing more than encircling the gem with silver wire, skillfully designed to support and complement the stone. Firmly secured, it becomes part of a necklace, bracelet or even a ring. Like all basically simple things, it requires careful planning if the end results are to rise above the commonplace. On the following pages, Mr. Kramer demonstrates twelve minutes of lapidary magic—an illustrated guide to mastering an unconventional craft. ▲

complete project on next two pages

the makings of a bracelet



*Sam Kramer Studio, 29 W. 8th St., N.Y.C. 11.



1. NIBBLING away of unwanted edges is first step in making a caged pendant. Tip of pliers gently breaks off ragged bits and also creates grooves to secure silver wire which will cage the gem.

how to cage a gem for a pendant

SAM KRAMER DEMONSTRATES THE RAPID STEPS



2. HEAVY SILVER WIRE is pliable, bends easily by finger pressure to make a frame about the rough gem of quartz. This frame forms the cage within which the stone is imprisoned. To it other, lighter wire will be joined.



3. TWINING of the silver wire at top of stone makes a loop with which the caged gem will later be joined to silver chain for wearing.



4. ANCHORING of large stones is aided by a third line of silver wire which passes across front and is twisted tight to bottom. Excess is snipped off.



5. MOORING of a strand of thinner caging wire to base of heavy frame comes next. This will criss-cross gem as desired. Pliers even up joint.



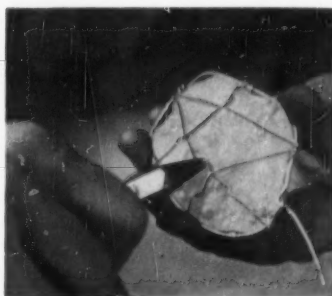
6. THREADING of thin silver wire on back of gem starts the cage. Artist's design sense determines amount of interlacing that will follow.



7. INTERLACING with thin silver wire is a test of design skill. Make joints inconspicuous, on back of pendant.



8. COMPLETE THE THREADING on the front of gem by alternate mooring to frame and the central section. Use enough wire to hold stone securely, but avoid excessive clutter.



9. KINKING is done with pliers. This important step tightens wire, adds decorative effect and holds gem firmly anchored. Use pliers carefully to avoid breaking wire.



10. FINAL STEP is twisting protruding end of frame (left from first step) into a looped coil. This will permit necklace chain to pass easily through.



11. COMPLETED PENDANT is hung on silver chain, makes beautiful piece of costume jewelry which would retail at better stores for upwards of \$25.

Strikingly different are the caged gems seen on model, consisting of earrings, pendant, ring and a bracelet with six different stones.

photographs by William Karsten





the easy way to ETCH ON GLASS

ENGRAVING on glass is an ancient craft and its practice is generally too difficult for the casual hobbyist who employs conventional means. Professionals do their etching in one of two ways: by sandblasting through a stencil, or by scratching a design through a wax resist and then applying hydrofluoric acid to the surface of the glass underneath. But sandblasting requires costly equipment and the acid method is dangerous in inexperienced hands. A much simpler procedure exists—as simple as squirting toothpaste on your toothbrush. The etching agent is a special cream which comes in a tube and costs less than a dollar.

Etching cream makes the decoration of glass so easy and safe that it may be entrusted to children. Most handicraft shops stock it, or it may be ordered by mail from the *American Handicrafts, Inc., 12 E. 41st St., N.Y.C.*

To start, create a design (or trace one onto a sheet of tracing paper.) Then place the drawing on top of a sheet of aluminum stencil foil (also available at most hobby stores.) Using a hard lead pencil or stylus, retrace the drawing, exerting firm pressure. This transfers the design onto the foil. Then cut out the design from the foil with a razorblade, working on a few layers of thick cardboard to protect your work table.

You now have two stencils—the positive one on the sheet of aluminum foil, and the cutout portion, which can be used for a negative design if desired.

The stencil is next placed on the outer surface of the glassware—which may be a bowl, tumbler, pitcher, bottle, jar or any other undecorated object. To keep the design from slipping, press down on the foil with the bowl of a spoon (i.e., burnishing technique) or by rolling a round lead pencil firmly across the foil. The edges must remain snugly against the glass to prevent etching cream from slipping underneath.

**etching cream technique is
safe, inexpensive and simple to use**

The glass surface should be clean and sparkling dry. As soon as the stencil is in place, secure it with masking tape or scotch tape. Then simply squeeze etching cream from the tube, across the exposed areas. After about two minutes, the glass is placed under warm tap water and the cream washed off. That's the whole story! Your glass is now etched. The stencil can be used again. Take the precaution of wiping it clean and storing it carefully between sheets of flat cardboard.

We have cautioned you to watch that the etching cream does not creep under the edges of the stencil. Generally speaking, this is a good idea, but you may wish to experiment with odd effects and for this purpose you can see what happens when cream does penetrate beneath the mask. The results are unpredictable, but a casual, ragged edge may prove most interesting. ▲

STEPS IN ETCHING GLASS THE EASY WAY

© American Handicrafts, Inc.



PERSONALITIES IN PAPER



courtesy Dennison Mfg. Co.

designing party decorations and masks at a cost of pennies

MEET three paper gentlemen who are out of this world! The clever trio are entirely made of paper products; you can make them at little cost, using nothing more than sipping straws, crinkle cups, crepe paper, metallic stars, a few scraps of cardboard and a paper bag.

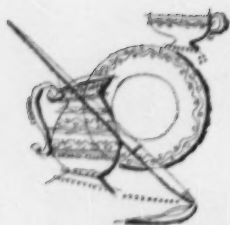
Here's a simple project entirely in keeping with the holiday season—ideal for Hallow'een, Thanksgiving and Christmas parties.

Three-eyed Marty, the Martian, is just a piece of crepe paper, cardboard, some scissored shapes for facial details, two candy cup eyes and sipping straw whiskers. Dangle him from a dark thread and he makes a delightful mobile.

The Roly Poly fellow with the rakish cap is completely made of crepe paper, including his collar and hat, with cardboard cutout mouth and eyes.

And our sad little clown hails from the grocery store, where he originated as a brown paper bag. Details are of colored crepe papers, his hair is shredded paper and his eyes are a couple of metallic stars.

For an expenditure of about a dollar, you can keep a classroom of twenty youngsters happily busy, making imaginative party decorations they can take home the same afternoon. ▲



KERAMIC STUDIO

a department for the ceramist and china painter

edited by JESSIE B. ATTWOOD

IF your china emerges from the kiln dull and lifeless, with no glaze, this is caused by too slow a firing. The colors are thus merely baked on. It takes a sharp, crisp firing to produce a high glaze and smooth china. But be sure to properly vent your kiln during the early stages of the firing so that the volatile oils of the various mediums will burn away and escape from the kiln.

The clay of which china is made often has undesired chemicals which can escape undetected during preparation for manufacture. These chemicals can render the finished china hard and impossible to decorate. Also, the glaze is sometimes too harsh and when the color is applied it will often be eaten up, diminishing or totally destroying the effect for which the color was intended. There are thus times when the china is to blame, not the decorator. In such a case, blame the manufacturer, or simply old Mother Nature. If you ever encounter such a piece of china, throw it away and try again.

If you desire a high glaze and a beautiful finish, follow this general procedure: after your painting is thoroughly dry and ready to place in the kiln, empty some of the dry glaze into a saucer and, with a wad of dry

cotton, take it up and dust it on the dry color for which that particular glaze is intended. When the firing then takes place, this dry glaze, containing special ingredients, will give you a high gloss finish.

For green colors, use the Grey-Green Glaze: for yellows use some Greens; for the browns use Ivory Glaze. For the blues use Azure; for the purples use Lavender Glaze; and for roses and pinks use Pink Glaze.

In using these glazes, work over an empty saucer and let excess particles fall back into the saucer for future use. Keep a different saucer for each color.

Outlining and Edging:

By gluing or tacking a piece of sandpaper onto a small, heavy block of wood, you can create a very useful sharpener for small sticks, useful in cleaning out outlines and sharpening up edges.

Padding:

In padding lustre close to other painted parts, you will not mar the work if the pad is worked forward and back without raising it from the china.

Professional tips:

A toothpick shoved into the cork of an oil bottle, long enough to extend down into the oil, makes a handy dropper for obtaining a small amount of oil.

Liquid bright gold applied from the bottle often has a tendency to run when placed on china. This causes purple blotches when a piece is fired, and is often very difficult to remove after firing. It is much better to pour a small amount of gold onto a small glass slab and allow one minute or so for partial drying; then apply it evenly and thinly.

Rose colors (also dark browns and greens), if applied unevenly, are apt to chip off during the second firing. To avoid this apply the color thinly for the first fire, and deepen as desired for the second firing. This is one of the many reasons why a single firing, even when executed very artistically, can never be as durable as work done in two or three firings.

Sometimes a china marking pencil won't work. This usually occurs on damp or cold days when the china is damp or unusually cold. If the pencil point is dipped quickly in turpentine and the excess removed by touching it to a soft cloth, it will invariably return to business.

QUESTIONS AND ANSWERS

How can I do pen outlining in black that will fire black?

Mix Brunswick Black or Lining Black Powder color rather stiff and then reduce with Pen Medium until it will flow readily from the pen or a fine brush.

Is it possible to remove paint from china after it has been fired?

It is possible to remove the paint after it is fired on, but is a rather tricky business. It requires the use of corrosive sulphuric acid, a dangerous mixture to handle. (It is also strong enough to eat the glaze off the china piece if allowed to remain on for too long a time.) It can only be stored in a bottle made from paraffin; it will eat through a glass bottle. Use extreme caution if you decide to use this material and get explicit directions for its use and storage. I find that one ounce of oxalic acid to a quart of water will effectually remove paint from china once-fired. Soak overnight. *Be sure to add the acid to the water—never the water to the acid.*

ON USING GOLD

Gold is the greatest expense in china decorating. Because of its value many decorators try to make it go a long way, thinning it too much, and thereby losing the effect desired. If you use gold, buy enough of one brand to completely finish the work you have at hand. Each make of gold is a different shade than that of a competing brand. . . . Gold and iron colors should be placed in the bottom of the kiln where they will get the most heat.

Is it o.k. to put Roman Gold on top of unfluxed gold for a second firing of gold?

Yes and if well fired, it will wear very well.

What is the difference between Liquid Bright Gold and Roman Gold?

Gold for painting on china comes in two forms: Liquid Bright and Burnish Gold. Liquid Bright Gold is a dark brown liquid and comes from the kiln shining bright and does not need polishing. Burnish Gold, also called Roman Gold is a paste and is a chocolate color. The Burnish Gold is dull and must be burnished with a glass brush or burnishing sand.

Never use a thinner with Liquid Gold. Use right from the vial. When using paste gold, use Lavender Oil for a thinner, just enough to make it spread easily.

Why does gold burnish off after firing?

Not fired enough or mixed too thin before application. Most likely, lack of firing.

What is the best method to prepare Unfluxed Gold for use?

Take a palette knife and a few drops of Lavender Oil and mix to the right consistency. Some decorators put a quantity of Liquid Bright Gold in the Roman Gold to make it go farther, but this only weakens the wearing qualities as far as the Roman Gold is concerned.

Do you advise the use of Liquid Roman Gold?

If we are to be guided by the largest users of Gold, i. e., the potteries, then we must say 'yes' as they prefer Liquid Roman Gold. Commercial potters claim it is always ready and its ease of application saves time and money. Always warm Liquid Roman Gold slightly before using it.

PRIZE WINNING CERAMIC SCULPTURE
from this year's Syracuse Museum Show.

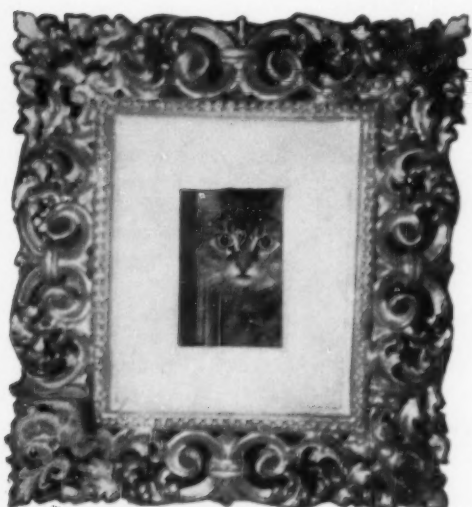


EBONY HORSE

by Anne Chapman

Black engobe with green incised design.

Address all correspondence to: Jessie B. Attwood, 718 Oakwood Ave., Dayton, Ohio



Art lover begins tour

HEP CAT

photos by EDWARD WINTER

A CAT CAN LOOK AT A KING but it's a rare feline who takes over the kingdom, unless he happens to live with Ed and Thelma Winter. Benjamin has the run of the household, and plenty of company too, for the Winters seldom have less than a half-dozen tabbies underfoot in their Cleveland home. But Benjamin remains the explorer supreme. He was admittedly startled one day to discover several dozen cats cooking in the workshop oven. Happily for Benjamin's sanity, they proved to be ceramic duplicates, made by Thelma Winter for sale in one of Cleveland's better gift shops. ▲



"Dig this crazy cat"



"Please—no publicity"



Wild party



Catastrophe

and has many interruptions. No two days the same, no two tasks quite alike, no time to become bored with the routine of a job.

The duties of an art director or supervisor are more or less the same all over the country, as well as their problems. Attending conventions and other professional meetings makes one well aware of that. Such questions as . . . How many assistants do you have in the department . . . Where do you get your new teachers . . . How much in the budget is allowed per student for art . . . How are your materials and equipment selected and purchased . . . What kind do you find most satisfactory . . . What type of in-service training do you offer the teachers . . . Do you have self-contained classrooms . . . Do teachers receive credit for attending in-service training? Again and again these problems, common to all department heads, are bandied around.

It is the responsibility of the director to do all in his power to make a good program function in the school system and to make the community aware that such a program exists. If art is to function in the schools it must have the understanding and support of the administrators, principals, teachers and parents. If art is to be successful, as it has been said many times, all these people must realize that there is such a thing as creative child art, and that art education ties up with and is a part of general education. Art education is a must today and is part of the total development of all levels; children, teen-agers and adults.

The art director should introduce art wherever possible, encourage teaching that will allow boys and girls to learn, to be inventive, and to be creative through experiences with many art materials. The art director should inspire teachers to make general education more palatable through art activities.

Yes, being an art director is a big order . . . and fun, too! ▲

A BREATH OF NEW ENGLAND:

continued from page 76

Passersby can easily recognize the place; huge cords of wood are stacked on all sides. This wood heats all facilities—quite in keeping with Robert Wert's belief that a craftsman who wants to produce something genuine must live and work in an atmosphere consistent with the primitive life which created its prototypes.

His advice to other potential creative craftsmen is simple and direct. "There is nothing creative in *copying* the past. It should serve only as inspiration. One doesn't have to live on a self-invented frontier to get the feel of the past, either. But you should understand the functional purpose for which these things were crafted and impart this attitude to whatever you produce."

Robert Wert's prints, whether as table runners, place mats, tiles, or greeting cards, are all made to be used as well as seen. They are sturdily constructed, washable and a part of everyday living. (Even his framed fabric pictures can double as serving trays when covered with a glass insert.) And in all the work, something says quite distinctly: "If yesterday's craftsmen looked me over, they'd feel at home." ▲

COLLAGE:

Continued from page 72

lenges you to arrange planes and colored textures in a manner that is exciting to view. There is one important difference between a collage and a painting of the same theme; the painting represents space and the relationship of objects to each other on a flat plane, but the collage actually *creates* these things.

The possibilities in collage are many. Here is a medium which can be handled by a youngster as much as by a professional. The scraps of material may be used "as is", or may be scratched into, pasted, carved or painted. And when your collage is completed, it can not only be seen, but can also be *felt*.

Tips for Parents and Teachers:

If you'd like to try your youngsters at collage, make the themes simple and the materials equally basic. Keep scraps to small size so that excessive use of scissors is avoided. Bear in mind that a collage is not only to look at, but also to feel. Children love to touch things and a collage will introduce them to creative art more effectively than just about any other medium.

Choose materials for their feel. Include bits of cotton (soft), sandpaper (rough), ribbon (sleek), cellophane (crinkly—and noisy too).

A simple first project might be: "*The Sky Above Me*." Against a large sheet of blue composition paper, the small fry artist arranges cotton tuft clouds, colored adhesive stars (the kind you use for keeping good conduct charts), planets made of colored paper circles and perhaps a sea shell or two (to suggest the ringed planet, Saturn). The sun can be a brilliant yellow cellophane circle or several cellophane drinking straws tied about the middle and fanned out to simulate a sunburst.

Another juvenile theme: "*A Visit to The Farm*". Here you can make your selection of props from leaves, cut out barns of red construction paper, cellophane packing excelsior (the kind florists and gift shops use to protect their wares and make a soft nest; it makes wonderful grass for a farmyard, and rolling hills too when pasted down.) The farm animals may be paper cutouts (yellow for pigs, brown and white for cows, red for chickens, etc.) or those little yarn animals available at Five & Tens for decorating gift packages or used as place settings around Eastertime. Again, the sun can be cellophane circles or a cellophane straw sunburst. If it is wintertime, the ground may be covered with cotton snow.

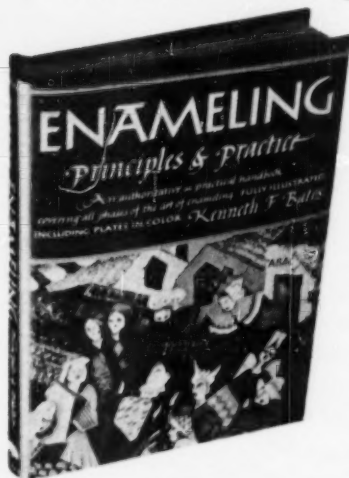
A basic list of materials for handling a wide variety of juvenile projects (and many adult ones too) would probably include:

newspaper, pipe cleaners, sandpaper, toothpicks, wood shavings, cellophane, metallic papers, yarn, wrapping (gift) papers, toothpicks, pine cones and needles, cellophane grass, corks, cotton, straws, colored papers, tinfoil, feathers, fabric scraps, bobby pins, birthday candles, sequins, fish tank pebbles and straws from a broom. You'll think of lots more once you start making simple collages.

Then, when you progress to more advanced projects, you'll probably concentrate on fewer props, placing more emphasis on composition and texture and on the interplay of one segment with the other. ▲

4 holiday gift ideas...

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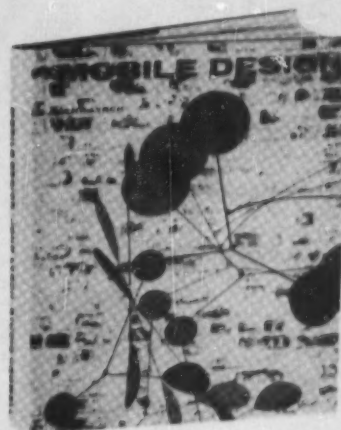
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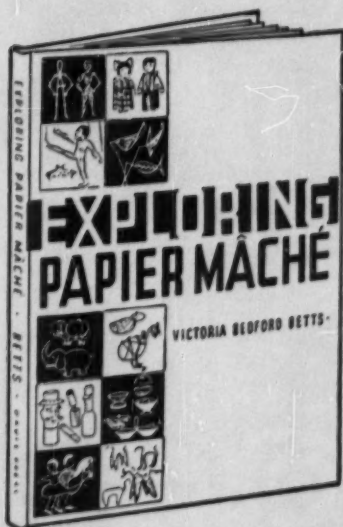
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